

BIG LITTLE LIES

Episode #3

“Living The Dream”

Written By

David E. Kelley

YELLOW REVISED PAGE: 11.

Based on the book: “Big Little Lies” by Liane Moriarty.

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PRODUCTION DRAFT – 01/09/16
BLUE REVISION – 01/23/16
PINK REVISION – 3/28/16
YELLOW REVISION – 4/13/16

CAST LIST

MADELINE MARTHA MACKENZIE
CELESTE WRIGHT
JANE CHAPMAN
PERRY WRIGHT
ED MACKENZIE
NATHAN CARLSON
BONNIE CARLSON

Renata Klein
Gordon Klein

Ziggy Chapman (minor)
Chloe Mackenzie (minor)
Amabella Klein (minor)
Max Wright (minor)
Josh Wright (minor)
Abigail Carlson (minor)

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Skye Carlson (minor)
Lily (minor; non-speaking)
Sam (minor; non-speaking)

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Detective Adrienne Quinlan

Principal Warren Nippal
Coach Bob
Joseph Bachman
Fiona Brewster

*

Dr. Amanda Reisman

*

Gabrielle
Harper Stimson
Melissa
Samantha
Stu
Thea Cunningham

"Avenue Q" - CAST MEMBERS

SONG LIST:

"DISCO INFERNO"
"EVERYBODY'S A LITTLE BIT RACIST) ("AVENUE Q") (CAST MEMBERS)

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"HARVEST MOON" - NEIL YOUNG

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SETS LIST

INTERIORS:

OTTER BAY ELEMENTARY SCHOOL
AUDITORIUM - DAY

MONTEREY HIGH SCHOOL
- FIONA'S OFFICE - DAY
- CORRIDOR - DAY

MADELINE'S HOUSE - NIGHT
- KITCHEN - DAY & NIGHT
- ABIGAIL'S ROOM - EVENING & NIGHT

- ED'S OFFICE - DAY

CELESTE'S HOUSE
- LIVING ROOM - NIGHT
- FAMILY ROOM - NIGHT
- SHOWER - NIGHT
- DEN - NIGHT

*

JANE'S TOWNHOUSE - DAY
- KITCHEN - DAY & EVENING

RENATA'S HOUSE - DAY & EVENING
- KITCHEN - EARLY EVENING
- TENT - DAY

DR. AMANDA REISMAN'S OFFICE - DAY

PERRY'S AUDI Q7 - DAY
MADELINE'S SUV - DAY
VAN - DAY

ORACLE BUILDING
- LOBBY - DAY
- GORDON'S OFFICE - DAY
- BATHROOM - DAY

CREST COMMUNITY THEATER - DAY
- JOSEPH BACHMAN'S OFFICE - DAY

EXTERIORS:

OTTER BAY ELEMENTARY SCHOOL

- LITTLE LEAGUE BASEBALL FIELD - DAY
- PARKING LOT - DAY

MONTEREY HIGH SCHOOL - DAY

MADELINE'S HOUSE - NIGHT

- BACKYARD / BEACH - NIGHT *

RENATA'S HOUSE - BACKYARD - DAY

JANE'S TOWNHOUSE - AFTERNOON *

- PORCH - EVENING *

CREST COMMUNITY THEATER - DAY *

ORACLE BUILDING, SAN JOSE - DAY

MONTEREY - DUSK

SEVENTEEN-MILE DRIVE - DAY

STREET - DAY

BIG LITTLE LIES

"Living The Dream"

300 EXT. MONTEREY - DUSK

300

A BIG SURF, WAVES CRASHING, EXPLODING AGAINST THE ROCKY SHORELINE. THE OCEAN ROARS. A BIT LIKE A DEATH ROAR.

ANGLE JANE

... standing above, high on a cliff side, staring at the waves. Beautiful, treacherous... the ocean can take your breath away. Jane continues to stare until...

ZIGGY (O.S.)

Mom?

REVEAL ZIGGY. Standing behind her.

ZIGGY (CONT'D)

We should go. Isn't it dinner time?

She holds a look at him. Beauty can beget treachery... which can in turn beget more beauty. Innocence, even.

JANE

(soft smile)

Yeah, baby. Dinner time.

CLOSE ON AMABELLA

AMABELLA (O.S.)

(crestfallen)

She's not coming?

REVEAL

301 INT. RENATA'S HOUSE, KITCHEN - EARLY EVENING

301

RENATA sits at the table with Amabella. THROUGH THE WINDOW, WE SEE LAST-MINUTE PREPARATION SET-UPS FOR THE BIRTHDAY PARTY.

RENATA

She wants to, sweetheart. But it turns out she has a conflict. It so happens your party falls on the exact same day as "Disney On Ice."

(CONTINUED)

301 CONTINUED:

301

AMABELLA

(some heartbreak)
But if Chloe doesn't come...
(then)
...is everybody else coming?

RENATA

Almost everybody. There are a few
others going to... the other.

A beat.

AMABELLA

How many?

RENATA

I'm not exactly sure.

AMABELLA

How many, about?

RENATA

(weakly)
I think... six.

WE CAN SEE THE WOUND ON AMABELLA'S FACE.

RENATA (CONT'D)

Hey. Most of the class is coming,
and you know what? It's going to
be an incredible party, we've got
games, a magician, Spiderman, a
disco. You're going to have the
best birthday party ever.

AMABELLA

Okay.

And Amabella, clearly crestfallen, exits the room.
Renata drops her head into her hands. As GORDON enters
through the side-door, just back from the tennis club.

GORDON

Hey.
(sees her face)
What's wrong?

RENATA

I've made a terrible mistake.
There are six kids not coming
tomorrow. Six.

(CONTINUED)

301 CONTINUED: (2)

301

CLOSE ON SAMANTHA

SAMANTHA

I kind of felt bad about accepting those tickets. But they cost a fortune, plus Lily didn't really know Amabella from a bar of soap.

RESUME

RENATA

It was a mistake to not invite Ziggy Chapman.

GORDON

Honey, he choked her. She's afraid of him, how could we possibly invite him?

RENATA

It's just now with Chloe Mackenzie not coming, and...

(then)

That fucking Madeline.

GORDON

(assuring)

It's going to be a spectacular party. Amabella's going to have the time of her life.

RENATA

I want to kill her.

CLOSE ON QUINLAN

DET. QUINLAN

The injuries were severe. And many. We're talking about multiple broken bones.

302 OMITTED

302

CHLOE (O.S.)

Indians?

303 INT. MADELINE'S HOUSE, KITCHEN - NIGHT

303

MADELINE, ED, CHLOE AND ABIGAIL, all huddled around a computer. On the wall... A POSTER: family bonding over "CHLOE'S FAMILY TREE."

(CONTINUED)

303 CONTINUED:

303

MADELINE

Native Americans, honey, many
people have Native American
ancestors.

CHLOE

(pointing at a picture)
That looks like an Indian.
(then)
This isn't fair. Joey Bennett's
ancestor is Christopher Columbus.

ABIGAIL

He killed all the Indians.

MADELINE

(to Abigail)
You're not helping.

ED

(backing Abigail)
That's actually--

MADELINE

Ed.

CHLOE

I don't want to do a family tree.

MADELINE

Well, we have to, it's an
assignment.

ABIGAIL

You want to do well in school,
right, Chloe?

MADELINE

(to Chloe)
Listen to your sister.

ABIGAIL

If you don't excel in first grade,
you won't get into a private
school, which means forget about
Stanford, and then, what's the
point?

MADELINE

(to Chloe)
Don't listen to your sister,
(to Abigail)
(MORE)

(CONTINUED)

303 CONTINUED: (2)

303

MADELINE (CONT'D)

how long do we plan to beat this
dead horse?

ABIGAIL

I'm just kidding.

THE PHONE RINGS; ED ANSWERS.

CHLOE

Wait, who beats horses?

MADELINE

Nobody, honey.

ED

(to Madeline; re: the phone)
Renata Klein.

MADELINE

Really?

As Madeline takes the phone, WE INTERCUT WITH RENATA AND
MADELINE.

MADELINE (CONT'D)

Hello.

RENATA

Hey, Madeline, Renata.

MADELINE

What's up?

RENATA

Well, I had a bit of a long night
of the soul last night. And... I
think you're right, it was wrong
for me to exclude Ziggy Chapman
from the party, and I'd like to
invite him after all. And I hope
Chloe can come as well, of course,
Amabella is so fond of her. Would
you have Jane's number, I'd like to
give her a call.

MADELINE

Oh, that's so sweet of you.

(CONTINUED)

303 CONTINUED: (3)

303

She sticks a finger in her mouth, "gags" to Ed.

MADELINE (CONT'D)

But actually tomorrow, a bunch of us are heading for San Jose to see "Disney On Ice."

RENATA

Well... I thought...

MADELINE

Maybe we can swing by after?

Chloe nods to her mom. Yes!

MADELINE (CONT'D)

How long will the party be going?

RENATA

Three o'clock.

MADELINE

Oh. No, we won't make it back by then, damn. Too bad.

Chloe shakes her head. No!

RENATA

There must be something we can do.

MADELINE

If only there was. I'm sorry, "were," subjunctive tense since it's contrary to fact.

Renata gets it. Madeline's going to be a bitch.

RENATA

How 'bout this? Chloe and the others come to the party, big smiles on their faces, I'll arrange a sleepover trip to Disneyland for everybody, VIP passes all round, backstage passes at the "Frozen" show.

MADELINE

I so wish we could, but--

RENATA

I'll even get Snow White to sit on your husband's face and maybe Dumbo could squat on yours.

(CONTINUED)

303 CONTINUED: (4)

303

MADELINE

You are so sweet to offer -- but
the kids have their little hearts
set on the show.

CHLOE

I'd rather go to the party than to
this stupid...

Madeline signals Chloe to shut up.

RENATA

You're dead in this town. As is
your fucking puppet show.

Renata slams her phone down as we stay with her. A
beat.

GORDON

All good?

304 INT. CELESTE'S HOUSE, FAMILY ROOM - NIGHT

304

CELESTE and PERRY are snuggled on the sofa, red wine in
hand, both watching "THE WALKING DEAD." Both rapt; AN
ESPECIALLY TENSE SCENE PLAYS OUT ON SCREEN. ONE OF THE
LEADING CHARACTERS IS CREEPING THROUGH THE FOREST.

PERRY

This isn't good.
(to the character on screen)
Go back. Please, go.

CELESTE

I don't think I want to look.

SUDDENLY, A ZOMBIE JUMPS FROM BEHIND A TREE, TEETH
SNAPPING; PERRY AND CELESTE BOTH SCREAM, SOME OF PERRY'S
WINE SPILLS;

PERRY

Fuck.

PERRY HITS PAUSE.

(CONTINUED)

304 CONTINUED:

304

PERRY (CONT'D)
(re: his wine)
Did I get you..?

CELESTE
No. Tiny bit on the sofa.

As Perry moves to the kitchen, Celeste blots the sofa with some water.

CELESTE (CONT'D)
I don't think this helps me sleep,
watching this right before bed.

Perry comes back with a cloth to clean his mess.

PERRY
Are we going to some kid's birthday party tomorrow? I ran into Reed Whittaker today, he seemed to think we were.

CELESTE
(blotting away)
We were, for about ten seconds, but now we're not. Madeline got tickets to "Disney On Ice," so there's a group of us going to that. The boys are quite excited, actually.

PERRY
So am I not invited to see this Disney thing?

CELESTE
I didn't think you'd be interested, you never want to go to these things. An arena full of screaming children...

Perry stops scrubbing the sofa.

(CONTINUED)

PERRY

It didn't occur to you that after being gone all week, I might like to spend time with my family?

Perry stares; he's icing over. Then-

PERRY (CONT'D)

Why didn't we discuss it?

CELESTE

It just sort of happened. Madeline got tickets, there were only so many...

PERRY

So it's a money thing.

CELESTE

(getting annoyed now)
Take my ticket, I'll stay here.

PERRY

That's not the point.

CELESTE

What is the point?

PERRY

One second they're going to a birthday party, the next you've decided to take them to a show--

PERRY (CONT'D)

Am I not a member of this family, did you not think it might be nice for Josh and Max to spend time with their dad--

CELESTE

Oh, for God's sake, the boys barely know the girl having the party, and sometimes I have to make decisions when you're ten thousand miles away.

As she rises to exit, he grabs her hard by the shoulders.

PERRY

Hey!

(then)

You think I want to be away all the time? You think I enjoy missing my family? I do it for us.

(CONTINUED)

304 CONTINUED: (3)

304

CELESTE

You're hurting me.

PERRY

I'm hurting you?

As his hands tighten.

PERRY (CONT'D)

Can we talk a bit about how much
you hurt me?

(off her)

Sometimes I wonder whether you
deliberately plan these things
to... avoid having to be with me.

CELESTE

(icy)

Take your hand off me.

PERRY

You could have bought another
ticket.She stares back. Here we go again. A beat. Finally,
he releases. Starts to head off.

CELESTE

Perry?

He stops, turns back.

CELESTE (CONT'D)

(deliberate; even)

I will leave you.

(again; perhaps convincing
herself)

I will leave you.

Perry stares her down, a hint of a dismissive smile
almost. She could never leave him.

CLOSE ON GABRIELLE

GABRIELLE

These two. Rich, beautiful, madly
in love. And why shouldn't they
be? She's every man's dream. And
he's yummy.

(then)

Don't write that down.

304A INT. CELESTE'S HOUSE - DEN - NIGHT 304A

CELESTE is at her desk, her open laptop in front of her.

HER POV: GOOGLE SEARCH ON AVENUE Q'S RESEARCH AND THEN
ON THE FIRST AMENDMENT.

*
*

305 INT. VAN - DAY 305

ONE OF THOSE BIG HUMMER STRETCH VANS. MADELINE, CHLOE, JANE, ZIGGY, CELESTE, JOSH, MAX, SAMANTHA, her daughter, LILY; MELISSA, and her son, SAM... The KIDS are moving their heads to the rhythm of the music, "DREAMS" from FLEETWOOD MAC, thanks to Chloe. The mothers all seem in perfect harmony with the voice of Stevie Nicks. This song is setting a mood in the van that is nice, cool, unexpected from a bunch of kids and mothers about to go to a Disney show. Ziggy is on-guard; he holds Harry The Hippo tight.

CELESTE

(to Ziggy)

Be gentle with his legs.

MADELINE

(to Chloe)

Put on something we can sing along to.

CHLOE

Just listen, woman.

CLOSE ON HARPER

HARPER

Madeline was desperate for the trip to be better than the birthday party. It was pathetic.

RESUME

Madeline turns to Celeste, who's lost a bit in the memory of last night.

MADELINE

All good?

CELESTE

(covering)

Good.

MADELINE

Thanks for arranging the transpo.

(CONTINUED)

305 CONTINUED:

305

CELESTE

Well. You got the tickets. Least
I could do.

MADLINE

(reading her)
Everything okay?

(CONTINUED)

305 CONTINUED: (2)

305

CELESTE

Between you and me? I'd rather
snorkel in my own vomit than have
to listen to that stupid "Frozen"
song one more time.

And Celeste winks. Madeline smiles. A perfect deflect.

306 EXT. RENATA'S HOUSE, BACKYARD - DAY

306

WE HEAR THE MUSIC FROM WITHIN THE TENT: "DISCO INFERNO"
IS EXPLODING OUT LOUD. WE'RE OUTSIDE THE TENT WITH
GORDON, HAVING A SMOKE WITH SPIDERMAN ON BREAK. Gordon
finishes his cigarette, and ENTERS INTO:

307 INT. TENT - CONTINUOUS

307

GORDON'S POV: ALL THE PARTY GUESTS ARE DANCING TO "DISCO
INFERNO." THEY'RE ALL IN SYNCH, CLEARLY HAVING GOTTEN
INSTRUCTIONS/LESSONS FROM THE 'DISCO TEAM LEADER' a
local Monterey favorite who doesn't come cheaply.
PARENTS AND KIDS TOGETHER, SINGING, DANCING.

ALL

(singing)

Burn, baby, burn.

Gordon SEES RENATA, NEXT TO HARPER. THEA and GABRIELLE
ARE BOTH THERE, TOO. The level of silliness a parent
will sink to in order to put a smile on their child's
face. Gordon spots BONNIE WHO DANCES LIKE AN IKETTE;
NEXT TO HER NATHAN IS TRYING TO DO AN IMPRESSION OF
TRAVOLTA. HE SHOULD HAVE A SEAT.

CLOSE ON THEA

THEA

It was a fantastic party. With the
exception of Bonnie's dancing. A
lot of husbands were staring.

CLOSE ON STU, mimicking "Touching Fire."

STU

She was hot!

(admitting)

Some of us got erections.

308 EXT. RENATA'S HOUSE, BACKYARD - LATER

308

Renata is proudly dispensing the party favors -- in this case, over-the-top gift-bags.

RENATA
 (doling out bags of stuff)
 Thank you so much for coming. I
 hope you had fun.

BONNIE
 Of course we did, thank you so
 much.

Bonnie and Nathan take their bag and walk off with Skye who immediately opens it, revealing "Frozen" swag, including elaborate DOLLS and SNOWMEN.

CLOSE ON THEA

THEA
 The "Frozen" gift bags was a deft
 touch.

CLOSE ON GABRIELLE

GABRIELLE
 They only sell the cheap stuff at
 the actual show.

309 INT. MADELINE'S HOUSE, ED'S OFFICE - DAY

309

Ed is at work on his computer, as Abigail enters.

ABIGAIL
 Whatcha doing?

ED
 Designing this website for a new
 drone company. Incredible, the
 technology.

ABIGAIL
 Aren't those things illegal now?

ED
 Not yet. Probably matter of time,
 though. They need to make them
 with guns so we can get
 Constitutional protection.

(CONTINUED)

309 CONTINUED:

309

ABIGAIL

What happened between you and my father? He said you threatened him.

ED

I didn't threaten him.

(off Abigail)

I didn't. If anything, he was aggressive; he demanded that I make your mother be nice to Bonnie. Which I found to be ridiculous, truth be told.

ABIGAIL

Which part was ridiculous? The idea of Mom being nice to Bonnie, or that my father should care?

ED

Okay. I guess we know where you stand.

ABIGAIL

What's going on with Mom?

ED

Nothing. Why?

ABIGAIL

She doesn't seem a bit agitated to you lately?

ED

Honey, agitation is her preferred state.

ABIGAIL

Well, it's not mine, if that matters.

And she exits the room as WE HEAR THE DOOR OPEN

MADELINE (O.S.)

Oh my god! It was beyond great.

310 OMITTED

310

311 INT. JANE'S TOWNHOUSE - CONTINUOUS

311

Jane and Ziggy walk in.

(CONTINUED)

311 CONTINUED:

311

JANE

So good! Did we have fun or not?

Ziggy goes straight to the bathroom.

ZIGGY

You got Harry, right?

Jane stops in her tracks.

CLOSE ON HARPER

HARPER

Harry The Hippo had been with the school for over ten years.

CLOSE ON GABRIELLE

GABRIELLE

And the cheap thing she replaced it with? Made in China. The hippo's face wasn't even friendly.

312 INT. JANE'S TOWNHOUSE - LATER

312

Madeline and Jane. Jane's head is in her hands.

JANE

They're all going to think I'm the most irresponsible mother. And Ziggy will get blamed, as if things weren't already bad.

MADELINE

It's not a big deal--

JANE

(suddenly)

Why does this fucking shit keep happening to me?

There's a look of rage in Jane's eyes... scary. Madeline is taken aback, a bit spooked.

313 INT. CELESTE'S HOUSE, MASTER BATHROOM - SHOWER - NIGHT

313

CELESTE IS SHOWERING; she's almost meditative, letting the HOT WATER POUR OVER HER HEAD. It's a bit of a safe haven in here, a respite... a place she feels warm, protected. THE GLASS IS THOROUGHLY STEAMED UP, her choice;

(CONTINUED)

313 CONTINUED:

313

it affords another layer of protection, however illusory. She regards the bruise on her arm. She glances up, SEES A SHADOW OF SORTS, WHICH STARTLES HER. SHE THEN WIPES SOME OF THE STEAM OFF THE GLASS, TO REVEAL PERRY'S FACE; SHE SCREAMS WITH FRIGHT. HE'S RIGHT FUCKING THERE. He then opens the shower door; TURNS OFF THE WATER. Stares. Finally--

PERRY

(calmly)

Would you do me a favor?

He then HOLDS UP A DIAMOND NECKLACE; easily worth thirty thousand dollars; perhaps more.

PERRY (CONT'D)

Would you be so kind as to try this on?

CELESTE

(stunned; softly)

Perry.

He steps into the shower, still holding THE NECKLACE; FASTENS IT AROUND HER NECK. She smiles weakly. Perry then kisses her neck. Then a soft kiss on her lips. And he begins to gently, softly work his way down. THE CAMERA STAYS LOCKED ON CELESTE'S BLANK FACE AS HE BEGINS TO PLEASURE HER. AND THEN, HER EXPRESSION BEGINS TO CONTORT. With guilt. Shame. Desire. She still loves him. Craves him. Will she ever get out of this? As her neck arches, surrendering to the carnal pleasure of it all--

314 OMITTED

314

315 EXT. MONTEREY HIGH SCHOOL - CORRIDOR - DAY

315

As Abigail walks the corridor, heading out, she's stopped by FIONA BREWSTER, late thirties, guidance counselor.

FIONA

Abigail. Hey. How's things?

ABIGAIL

Pretty good.

FIONA

Really?

(CONTINUED)

315 CONTINUED:

315

ABIGAIL

What's wrong? Have I done
something wrong?

FIONA

Can I talk to you in private for a
second?

ABIGAIL

(worried now)
What did I do?

FIONA

(relax)
Nothing, honey. Let's go to my
office, shall we?

316 EXT. CREST COMMUNITY THEATER - DAY

316

From within, we hear the song: "EVERYBODY'S A LITTLE BIT
RACIST" as MADELINE'S walks toward the entrance.

317 INT. CREST COMMUNITY THEATER - CONTINUOUS

317

CAST MEMBERS WITH PUPPETS ARE REHEARSING THE SONG.
Madeline enters, heads for Joseph's office.

JOSEPH (V.O.)

We're not getting the funding.
Seems this petition thing has
swelled.

318 INT. CREST COMMUNITY THEATER, JOSEPH'S OFFICE - LATER

318

Madeline and Joseph.

MADELINE

And I have a good idea who's behind
the swell, look, how much more
funding do we really need at this
point?

JOSEPH

A lot. And even if we didn't--

MADELINE

What if we all work for free, to
prove a point, a pretty damn
important point.

(CONTINUED)

318 CONTINUED:

318

JOSEPH

Madeline. I'm going to tell you what the mayor pretty much told me. "You don't want to go there."

MADELINE

But I do want to go there.

JOSEPH

If we alienate the mayor or City Council, we'll be cutting off our--

MADELINE

Fuck this!

JOSEPH

Okay.

Silence. She's pissed. He can see it.

JOSEPH (CONT'D)

I don't like it either.

MADELINE

So what, we only put on productions that the town deems appropriate? 'Cause today it's 'Avenue Q,' tomorrow it's 'The Book of Mormon.' Or 'Rent.'

JOSEPH

I told the mayor we might consider legal recourse, he basically laughed. Plus, I'd have to solicit the City Council to even get funding to retain a lawyer, so--

MADELINE

A lawyer I can get. A damn good one. Celeste Wright. She used to practice at a huge firm.

JOSEPH

(let it go)
Maddie-

MADELINE

This is largely because Renata Klein has the mayor and this town by the balls, if City Council sees Celeste and Perry Wright lining up on the other side, they will take notice.

(CONTINUED)

318 CONTINUED: (2)

318

Joseph smiles softly.

MADELINE (CONT'D)

Why are you smiling, you think this is funny?

JOSEPH

You are such a bulldog.

MADELINE

Can you get a meeting with the mayor?

(off Joseph)

What's not to try?

Madeline's cell VIBRATES. Abigail's name SHOWS on CALLER ID.

FIONA (V.O.)

Her GPA was three-point-nine coming into the year.

319 INT. MONTEREY HIGH SCHOOL, FIONA'S OFFICE - DAY

319

Fiona, Madeline, and Abigail. Abigail is visibly nervous. Madeline is visibly worried.

FIONA

Granted, it's only been three weeks, no reason to panic. But to see such a precipitous drop in performance, it usually tells me something else is going on.

What? Madeline looks to Abigail.

MADELINE

Are you taking drugs?

Abigail drops her head into her hands.

FIONA

It isn't drugs.

MADELINE

Then what? A boy?

ABIGAIL

(covering her face)

Please, please, please--

(CONTINUED)

319 CONTINUED:

319

FIONA

Madeline. May I call you Madeline?

MADELINE

As opposed to what, Arthur?

(quickly)

Sorry. Yes, Madeline is fine.

FIONA

It seems Abigail is under a bit of stress at home.

Madeline looks to Abigail.

MADELINE

Is this because Ed threatened to beat up your dad?

ABIGAIL

It isn't that.

MADELINE

Then what?

Abigail looks to Fiona; Fiona shoots her a look: "it's okay to say it."

ABIGAIL

It's kind of... sort of... in a way... um... you.

Madeline doesn't believe her ears. Finally--

MADELINE

I'm sorry. Did you say me?

ABIGAIL

I feel... this burden... or pressure... I dunno, to be perfect.

MADELINE

Excuse me?

(CONTINUED)

319 CONTINUED: (2)

319

ABIGAIL

Whether it's I "need to get into Stanford," or--

MADELINE

(dismissive)

The SAT tutor, I knew it, look--

FIONA

Maybe you should let Abigail finish.

Abigail looks to Fiona:

FIONA (CONT'D)

(to Abigail)

Go ahead. She can handle it.

MADELINE

Handle what?

ABIGAIL

Okay. There are a lot of high-powered women who live here. Some run banks, others run Google or Yahoo. Sometimes, I feel you're grooming me... to get to a place you... um

(weakly; delicately)

...couldn't.

That was a gut punch. Madeline just stares. You might as well drive a stake through her heart. And now for the bombshell.

ABIGAIL (CONT'D)

I think it would just be best... if I go live with Dad for awhile.

Madeline continues to just stare. A long beat. Then--

MADELINE

(weakly)

What did you just say?

ABIGAIL

(firm)

That it would be better for me to live with Dad.

(CONTINUED)

319 CONTINUED: (3)

319

MADELINE

Oh.

Another beat.

ABIGAIL

(struggling)

I feel like I can't be myself at home. I think I should live with Dad for a bit.

Abigail's struggle is Madeline's heartbreak. This is every bit as devastating as when Nathan left, perhaps more so. But she fights to remain stoic.

MADELINE

This is something you discussed with your father?

ABIGAIL

No. I'm not even sure I was totally aware of how much I...
(a beat)
...until Ms. Brewster and I started talking.

Madeline looks to Fiona: "thank you very much. Expect a lawsuit."

ABIGAIL (CONT'D)

(fighting tears)

Mom. I just need... a change. Okay?

MADELINE

(covering)

Okay.

ABIGAIL

It would be better for me. Spiritually.

WE ACTUALLY SEE MADELINE'S NOSTRILS FLARE UPON HEARING "spiritually." She suddenly looks near psychotic.

ABIGAIL (CONT'D)

Okay. This is not about Bonnie. This is about me and you.

Which only makes it that much more devastating.

ABIGAIL (CONT'D)

I just need... space.

320 INT. MADELINE'S HOUSE, KITCHEN - DAY

320

Ed and Madeline sit in stunned silence. Finally--

ED

It's my fault, I never should have gotten into it with Nathan.

MADELINE

It's not your fault. It's mine, I just push too much. I always have.

ED

Look at me.

She doesn't.

ED (CONT'D)

Honey.

She looks at him.

ED (CONT'D)

You are not losing her. You and Abby are so close, maybe too close, which is why she feels...

MADELINE

She would never ever walk out if she knew I had cancer.

ED

You don't have cancer.

MADELINE

I'd be willing to get it.
(admitting; some struggle)
This is really rough, Ed.

ED

I know.

A beat.

ED (CONT'D)

I know you don't want to hear this... but if it is your fault... your crime was that you were too good of a parent.

(off Madeline)

(MORE)

(CONTINUED)

320 CONTINUED:

320

ED (CONT'D)

You've raised a strong-minded, autonomous young woman who can think for herself, who can express her feelings... equipped to make pretty big life decisions. She's an extraordinary person. Just like her mom.

Madeline is genuinely moved. God, did she need to hear that. She takes his hand, squeezes it tightly.

MADELINE

(softly)

Thank you.

321 EXT. ORACLE BUILDING, SAN JOSE - DAY

321

A gleaming, shining building. Renata enters.

GORDON (V.O.)

Therapy?

322 INT. ORACLE LOBBY - CONTINUOUS

322

WE FIND RENATA, heading to the elevator bank.

RENATA (V.O.)

It couldn't hurt.

323 INT. GORDON'S OFFICE - DAY

323

A corner office, on the top floor, GREAT VIEWS... the office is well-decorated; oozes posh. Renata has come to see him.

GORDON

She's six.

RENATA

But she's gifted, which makes her intuitively advanced and emotionally more vulnerable.

GORDON

Honey.

RENATA

Do not honey me.

(off Gordon)

Look, I know she enjoyed the party.

(MORE)

(CONTINUED)

323 CONTINUED:

323

RENATA (CONT'D)

But you have to admit her excitement seemed tempered. It was because Chloe and two other popular children weren't there.

GORDON

But seeking medical help--

RENATA

Amabella internalizes, and a social slight can cause more psychological harm than being choked.

GORDON

I come back to, she's six.

RENATA

She wouldn't need to know she's seeing a child psychologist, some of the best ones now dress like clowns, we could sell it as another birthday surprise.

He fights a smile.

RENATA (CONT'D)

You're laughing at me. This is our daughter, Gordon.

GORDON

One of the reasons that you're so successful is because you're able to anticipate every possible hiccup. It's one of your many gifts. But one of the pitfalls... you have a tendency to way over-think things. Amabella had a great time at the party. How could she not? It blew "Disney On Ice" away.

Renata just stares. A long beat.

GORDON (CONT'D)

What?

RENATA

Have I become tragically unfun?

GORDON

Of course not.

(CONTINUED)

323 CONTINUED: (2)

323

RENATA

I have. I'm one of those people I
vowed not to turn into, a
corporate, controlling, sour--

GORDON

Stop.

A beat.

RENATA

On our third date, we went sky-
diving, remember?

GORDON

Indeed.

RENATA

I think it's the last time I
allowed myself to just free-fall.

GORDON

Well, we're adults now.

RENATA

You make it sound so horrible.

(then)

When did we become past our
spontaneous prime?

A beat. He gives her a good long look up and down.

GORDON

You want to be spontaneous? Let's
make love right on that desk. I
take it back; let's fuck right on
that desk.

RENATA

Do not make fun of me.

GORDON

I'm not making fun, I'm looking at
my wife, and I want to fuck her.
Right here and right now.

RENATA

(a little turned on, but
covering)

Don't be ridiculous.

(CONTINUED)

323 CONTINUED: (3)

323

GORDON
Why not? Ridiculous is totally
commensurate with free-falling.
Take off your clothes.

RENATA
(enough of this talk)
Alright.

GORDON
Do I need to rip them off?

RENATA
(both startled and titillated)
Gordon.

He just stares.

RENATA (CONT'D)
People will see.

GORDON
They won't see.

RENATA
They'll hear. You know how I get.

GORDON
Okay. No desk. Bathroom. Even
better.

OVER Renata,

CELESTE (O.S.)
Passion isn't the problem.

324 INT. DR. REISMAN'S OFFICE - DAY

324

Celeste and Perry sit before DR. AMANDA REISMAN, forties.

CELESTE
Or if it is... the problem might be
there's too much of it.

DR. REISMAN
How do you mean?

Perry looks uncomfortable. He and Celeste set ground
rules as to what was on or off limits. But he's anxious,
not convinced that Celeste will stick to the rules.
Celeste glances toward Perry; Dr. Reisman clocks it.

(CONTINUED)

324 CONTINUED:

324

CELESTE

(choosing her words carefully)
Well. We love each other very
much. But sometimes... things can
get a little... volatile.

DR. REISMAN

Volatile how?

CELESTE

We fight a lot. Yell, scream, say
things that... there seems to be a
lot of anger that we need help...
controlling.

A beat as Dr. Reisman measures them both; her radar is
telling her that Celeste is withholding, seems a little
scripted.

DR. REISMAN

(gently probing)
When you talk of anger. And
volatility. Are we talking about a
physical expression of anger?

A half-beat of hesitation

CELESTE

No. Emotional. Verbal.

A beat.

PERRY

That isn't true.

What the...? Celeste's head jerks to look at Perry.

PERRY (CONT'D)

After we fight... we make love. If
you could call it making love,
there seems to be so much anger
mixed up in it. There's a line
between passion and... rage. And
sometimes I wonder whether we cross
it.

Celeste is really surprised, perhaps buoyed -- that he
went there.

DR. REISMAN

And where do you think this rage
comes from?

(CONTINUED)

324 CONTINUED: (2)

324

PERRY

I wouldn't know how to begin to answer that.

DR. REISMAN

Try.

PERRY

I think... I'm afraid of losing her.

Celeste's eyes are laser-locked on Perry now. She didn't expect this candor, his willingness to be vulnerable in front of a stranger.

DR. REISMAN

Okay. And why do you think that?

PERRY

Look at her. She could have any man she wants. If she's not happy with me, there's a thousand other men who'd get in line...

(then)

...and lately, she doesn't always seem happy. And that terrifies me. And for whatever reason, the fear turns to anger. Then rage.

He is so open and communicative here, Celeste is now wondering whether to trust it. He could be "gaming" this.

PERRY (CONT'D)

From the beginning, I was always worried she'd go through me. In fact, I was sure of it.

DR. REISMAN

What do you mean, go through you?

PERRY

Outgrow me, figure me out, whatever. I've always had the sense that... I don't know, that the day would come when she'd just stop loving me. And I think I constantly look for evidence...

DR. REISMAN

Evidence that she doesn't love you any more.

(CONTINUED)

324 CONTINUED: (3)

324

A TEAR ESCAPES, TRICKLES DOWN PERRY'S CHEEK. Celeste is near gape-jawed. Either this is the man she fell in love with and married, or he's a total sociopath.

DR. REISMAN (CONT'D)
Celeste. How do you feel about what Perry just said?

CELESTE
(trying to fathom it; to Perry)
I gave up my career for you. Moved here, left my family, all my friends. To think that I don't love you--

PERRY
Yesterday, you said you would leave me.

A beat.

DR. REISMAN
And what occasioned that?
(then)
Anybody?

Silence. Then--

PERRY
I grabbed her. By the shoulders, very hard.

Celeste is shocked that he's revealing this.

PERRY (CONT'D)
So the idea that it's never gotten violent... This was. I grabbed her hard. And she told me if I ever did it again, she would leave me.

Dr. Reisman looks to Celeste.

CELESTE
(admitting)
He frightened me.

DR. REISMAN
Has this ever happened before?

Before Celeste can answer--

(CONTINUED)

324 CONTINUED: (4)

324

PERRY

Yes.

(a beat)

Sometimes I lash out.

He looks at Celeste; an admission. But perhaps also a directive. "He'll do the talking here." But Dr. Reisman can read the signals.

DR. REISMAN

And you, Celeste?

CELESTE

What about me?

DR. REISMAN

Do you ever lash out?

A beat.

CELESTE

Yes. When he gets physical... I fight back.

Silence.

DR. REISMAN

And how does that make you feel?
When this happens?

CELESTE

Not good.

DR. REISMAN

Could you be more specific?

CELESTE

I feel... shame, I suppose.

DR. REISMAN

Shame.

A beat. The doctor waits for more. Seems Celeste wants to say more.

CELESTE

We get angry. It leads to fierce, angry sex. Tender apologies. All better. And the dirty secret lives on.

(then)

Shame.

325 INT. GORDON'S OFFICE, BATHROOM - DAY

325

Gordon Klein, pants down, has Renata, half-undressed, up on the sink; his butt-cheeks look to be in total spasm. As he thrusts away, RENATA YELPS, GRUNTS with orgasmic delight; pleasure. Fifty years of sensible, practical, living -- it's all given way to reckless abandon now. Two Pagans in the woods.

RENATA

Yes. Yes! Fuck me! Fuck me to the moon! Fuck me to the moon and back!!

(screams)

Oh yes! Fuck me to the fucking moon!!!

Gordon's buttocks convulse, quiver, and thrust, HE THEN SCREAMS, as he releases; then RENATA SCREAMS.

CLOSE ON NIPPAL

NIPPAL

Thank you all for coming.

REVEAL

326 INT. OTTER BAY ELEMENTARY SCHOOL, AUDITORIUM - DAY

326

Principal Warren Nippal stands before a FULL HOUSE OF PARENTS. MADELINE and ED included in the crowd. Madeline looks a little detached throughout, perhaps feels a bit empty.

NIPPAL

We'll turn to various administrative matters shortly, but first, let me proudly report -- we are once again off to a wonderful new year, the faculty is excited, the students are engaged. Optimism and joy abound from the entire Otter Bay school community.

CLOSE ON THEA

THEA

Give me a fucking break.

RESUME

(CONTINUED)

326 CONTINUED:

326

NIPPAL

Our first order of business today regards our Annual Fall Gala Fundraiser; given the unprecedented success of last year's Trivia Night, with the theme of "Dead Celebrities," we have decided to come back with yet another costume gala, this time "Elvis and Audrey" night.

ANGLE RENATA

as she enters. Reasonably put back together, but looking a little flush. A hair or two out of place, which hasn't happened since the late nineties.

NIPPAL (CONT'D)

Where couples will be asked to dress up as Elvis Presley or Audrey Hepburn. It should make up for a splendid evening of fun, fashion, and frivolity, one which should raise much-needed funding, going to the benefit of all our wonderful children.

A HAND GOES UP IN THE FRONT ROW: THEA.

NIPPAL (CONT'D)

Yes, Ms. Cunningham.

THEA

We all dress as either Elvis or Audrey? The same costumes for everybody?

NIPPAL

Part of the fun will be seeing the different interpretations.

CLOSE ON SAMANTHA

SAMANTHA

It was a mistake to make people compete. The guests all showed up with game faces on.

CLOSE ON GABRIELLE

GABRIELLE

You can't win in this town unless somebody else loses.

(CONTINUED)

326 CONTINUED: (2)

326

CLOSE ON NIPPAL

NIPPAL
(offended; livid)
That's not what got someone killed.

327 EXT. OTTER BAY ELEMENTARY SCHOOL, PARKING LOT - LATER

327

Post-assembly; parents are heading to their cars. WE FIND MADELINE and ED on a brisk move.

MADELINE
Of all the people for me to have to pretend to be. Audrey Hepburn, oh yes, I'll look the spitting image.

NATHAN (O.S.)
Maddie.

Madeline turns to see Nathan and Bonnie approaching.

MADELINE
Oh, great.
(then; to Nathan)
Nathan, hey. Bonnie.

BONNIE
Hey, Madeline.

Nathan nods to Ed.

NATHAN
Ed.

ED
Nathan.

Ed is fixing a bit of a hard look on Nathan: "go on, say something stupid, license me to hate you." Nathan reads Ed's expression, decides not to go there.

NATHAN
(to Madeline)
Can I steal you for one sec?

Madeline sighs, not in the mood for this. Nathan ushers her for some privacy.

NATHAN (CONT'D)
Listen, um. This thing with Abby. That was not my doing. I was just as surprised as you.

(CONTINUED)

327 CONTINUED:

327

MADELINE

Okay.

NATHAN

Are you... alright with this?

MADELINE

I suppose I have no choice but to be. I mean, legally I guess I have a choice, she's a minor. But she also has a well-developed sense of self-awareness, and if she thinks this is best for her...

NATHAN

(surprised; impressed)

That's very mature of you.

Madeline just stares, doesn't like the inference that her "maturity" is a fluke.

NATHAN (CONT'D)

We'll take good care of her.

Madeline nods. She just wants to get through this. Nathan glances toward Ed, sees Ed is still glaring at him.

NATHAN (CONT'D)

Listen. This is a little off-subject -- but not really. Could you just discretely check your husband for a second.

Madeline looks to Ed, sees it; Ed quickly diverts his stare.

NATHAN (CONT'D)

You see the way he was staring at me? I think he wants to fight me.

MADELINE

Don't be ridiculous. Ed doesn't fight.

CLOSE ON STU

STU

Ed and Nathan hated each other's guts. Are we all afraid to say that?

RESUME

(CONTINUED)

327 CONTINUED: (2)

327

Bonnie approaches Madeline and Nathan. Madeline can barely manage to make eye-contact with Bonnie, but she does.

BONNIE

I just wanted to say... I know that
you are her mother.

Madeline can nod, but she doesn't dare talk. Too raw.

BONNIE (CONT'D)

And Abigail knows it.

(then)

Please know that I will never try
to encroach...

Madeline is just holding on. Doesn't want to get angry, doesn't want to cry. Holding on... as suddenly, Bonnie gives her a nice, sincere, beautiful embrace.

328 EXT. LITTLE LEAGUE BASEBALL FIELD - DAY

328

Tee-ball practice tryout. A LONG-LINE OF FIVE AND SIX-YEAR-OLDS WAITING TO TAKE THEIR SWING. Ziggy is in the line, near the front, he looks beyond miserable. Would prefer to be anywhere else. Jane and A SLEW OF OTHER NERVOUS PARENTS stand behind the backstop. The FIELD itself is LITTERED with FIELDERS, TWENTY OR SO, all five and six year-olds. TIMMY, the batter up, SWINGS WILDLY AT THE BALL ON THE TEE, MISSES BY A FOOT, HITS ONLY THE TEE, CAUSING THE BALL TO FALL. COACH BOB, thirties, resets the tee, under--

COACH BOB

(peppy)

That's okay. That was a good cut,
Timmy, just keep your eye right on
the ball. Good cut, good cut.

As Ziggy leaves the line, comes over to Jane.

ZIGGY

Do I have to?

JANE

Just try it, baby, okay? You
really might like it.

ZIGGY

I just want to play on the swings.

(CONTINUED)

328 CONTINUED:

328

JANE

If you don't like it, I won't make
you come again. But just try it
this once, okay? You're almost up.

As Ziggy ambles back to the line, Timmy swings again.
BARELY NICKS THE TOP OF THE BALL, CAUSING IT TO FALL
OFF. But IT DOES FALL FORWARD.

COACH BOB

(to Timmy)

Run!! Run!!

AND LITTLE TIMMY TAKES OFF FOR FIRST, AS ONE OF THE
FIELDERS CHARGES IN TO RETURN THE FALLEN, BUT EVIDENTLY-
PLAYABLE BALL. AS JANE'S CELL CHIMES; SHE SEES THE
CALLER I.D. READS "MADELINE."

328A INT. MADELINE'S SUV - DAY

328A

MADELINE IS IN THE PASSENGER SEAT. ED IS DRIVING.

JANE (V.O.)

(through the car speakers)

Hey.

MADELINE

Missed you at the Assembly.

JANE (V.O.)

I know, I'm at Tee-Ball with Ziggy.
I'm trying to get him... y'know,
involved.

MADELINE

Savor the moment, and others like
them, 'cause trust me, they grow up.

JANE (V.O.)

You sound a little... are you okay?

MADELINE

I'm fine. Abigail has decided to
live with her dad.

(in denial)

Less laundry to do. I don't have
to cook all that vegan crap.

JANE (V.O.)

Oh, Madeline. I'm sorry. Can I
call you right back? Ziggy's about
to get up to bat!

(CONTINUED)

328A CONTINUED:

328A

MADELINE

Go, call me later.

Madeline clicks off. Ed looks at her and waits for her to look back. It doesn't happen. She's lost in her thoughts, looking at the landscape passing by. Ed takes her hand, brings it to his lips and kisses it. She finally looks at him, offers him a sad smile and kisses his hand back.

328B EXT. LITTLE LEAGUE BASEBALL FIELD - DAY

328B

Ziggy waddles up to the plate, he's a little slumped; the bat is on his shoulder.

COACH BOB

What's your name, buddy?

ZIGGY

Ziggy Chapman.

JANE

C'mon, Zig!!

COACH BOB

Okay then, Ziggy, let's stand up a little straighter, okay, let's get that bat off your shoulder!

JANE

Hit a home run, Zig!!!

Ziggy looks back to Jane; "please stop."

COACH BOB

Okay, now spread the feet a bit, shoulder-width apart.

(as Ziggy does so)

Atta boy.

(positioning the bat)

Bring the bat up to about here.

Fantastic. You want to keep your eye right on the ball and swing as level as you can, okay, Zig?

ZIGGY

Okay.

Coach Bob stands back.

(CONTINUED)

328B CONTINUED:

328B

JANE
 (to herself)
 Please, please, please.

COACH BOB
 Anytime you're ready, Zigster.

And Ziggy swings. It's full-on contact; HE HITS A LINE-DRIVE "ROPE" THAT SAILS INTO LEFT FIELD. It surprises everyone, nobody more than Ziggy, whose eyes bulge with shock.

COACH BOB (CONT'D)
 Run!!

JANE
 Oh my god!!

COACH BOB
 Run!!

And Ziggy takes off. The ball has sailed over the left fielders' heads (all three of them.) THEY GIVE CHASE AS ZIGGY RUNS THE BASES.

JANE
 Run, Ziggy!! Run!!

AND BOY, DOES ZIGGY RUN. SPRINTING FOR ALL HE'S WORTH. ROUNDING FIRST, THEN SECOND; A FIELDER FINALLY RETRIEVES THE BALL, HEAVES IT TOWARD THE INFIELD; WHERE ANOTHER PLAYER GOES TO PICK IT UP.

ANGLE ZIGGY

SPRINTING FOR THIRD

RESUME

THE FIELDER IN SHALLOW LEFT FIELD THROWS THE BALL TOWARD THE PITCHER'S MOUND, IT SOMEHOW AVOIDS EVERYBODY. ZIGGY ROUNDS THIRD AND IS HEADED FOR HOME. ONE OF THE SECOND BASEMEN PICKS UP THE BALL AND THROWS IT TOWARD HOME PLATE. BUT IT DOESN'T GO TO HOME PLATE, RATHER IT GOES STRAIGHT UP. ZIGGY CROSSES HOME PLATE STANDING UP.

COACH BOB
 Home run!! Home run!!

Jane lets out a PRIMAL SCREAM OF UTTER JOY, designed to reach God and personally thank Him. SHE JUMPS UP AND DOWN like she's won the World Series.

(CONTINUED)

328B CONTINUED: (2) 328B

Ziggy, on the other hand, simply hopes he now qualifies for the swing set and can be done with all this nonsense.

329 EXT. SEVENTEEN-MILE DRIVE - DAY 329

WE SEE A BLACK AUDI Q7, BACKED BY THE STUNNING ROCKY COASTLINE; AS THE VEHICLE CRUISES ALONG--

330 INT. PERRY'S AUDI Q7 - DAY 330

Perry and Celeste, driving back from the therapist's. SILENCE. Celeste is still trying to process Perry's "openness" and "vulnerability." She wants to trust it, believe it. She's perhaps a bit desperate to. They continue to ride in silence. Until--

PERRY

Did I do okay?

A beat.

CELESTE

(evenly)

You were incredible.

He's not quite sure how to read that. They continue to ride in silence. Until--

PERRY

I'm serious, y'know.

She looks at him.

PERRY (CONT'D)

I'm going to change. Don't give up on me, baby.

She takes his hand. Holds it tight.

331 INT. RENATA'S HOUSE - EVENING 331

Renata enters. She looks around, surveys the place, the magnificence of it all. Gordon appears. Observes.

RENATA

I didn't know you were home.
You're not going to believe this,
the theme for the school party is
Elvis Presley and Audrey Hepburn.

(CONTINUED)

331 CONTINUED:

331

GORDON

Oh, god, no.

RENATA

Beavis and Butthead, next year,
want to bet? Where's Amabella?

GORDON

Upstairs.

Renata again looks around the house. Regards the view.

GORDON (CONT'D)

You okay?

RENATA

Fine.

GORDON

You keep looking round like...

RENATA

Actually, I was just admiring how
beautiful...

(then)

Remember when we finished the
remodel? And we couldn't get over
how perfect everything turned out?
We'd built a place that...

A beat. She looks around.

RENATA (CONT'D)

We can't build a perfect world, can
we? No matter what, shit will
happen.

A beat.

GORDON

Are you not happy, Renata?

RENATA

I am happy. I just...

(then)

it felt nice to be desired like
that earlier. You have no idea.
Thank you.

GORDON

Honey. I desire you all the time.
Usually, you find it annoying.

(CONTINUED)

331 CONTINUED: (2)

331

RENATA

Gordon. You want sex all the time.
Today, you really desired me. Do
you see the difference?

GORDON

(honest)
Not really.

RENATA

(sweetly)
My oblivious little man.

She goes to him, gives him a kiss.

332 OMITTED

332

333 INT. MADELINE'S HOUSE, ABIGAIL'S ROOM - EVENING

333

Madeline is helping Abigail pack; keeps thinking to herself "there are harder things than this;" she will not wallow. Knowing this is difficult for Abigail, she refuses to make it more so. She folds a pair of white skinny jeans and adds them to the open suitcase.

MADELINE

Remember when we bought these?

ABIGAIL

Yeah.

"There are harder things than this." "There are harder things than this." But could there be? Madeline takes short, shallow breaths, as if to soften a blow to the abdomen. But outwardly, she does her best.

MADELINE

How 'bout this tee, do you still
wear it?

ABIGAIL

Yeah, you can throw it in.

Madeline then picks up a pale peach-colored top.

MADELINE

Don't you dare ruin this. Remember
it's hand wash only. Tell Bonnie.
Or tell your dad,
(with a wink)
maybe he does the laundry now.

(CONTINUED)

333 CONTINUED:

333

Abigail's eyes smile, sees the humor in Madeline's little dig. Madeline smiles a little. It's a nice moment; she'll take it. Then--

MADELINE (CONT'D)

Hey, now that you're out of the house, maybe you and me can be girlfriends a bit?

ABIGAIL

That sounds awesome.

Abigail appreciates the enormous effort Madeline is making to keep this upbeat. But she's also loathe to acknowledge it for fear of opening floodgates. Chloe arrives at the door. She and Abigail hold a look.

CHLOE

Are you ever coming back?

Another blow to Madeline's abdomen; she wonders the same thing. When a teenager leaves....

ABIGAIL

Of course I'll be back. I'll be back and forth all the time.

CHLOE

You promise?

Abigail kneels in front of her little sister.

ABIGAIL

I absolutely promise. My family lives here.

(for Madeline's benefit)

This is my family.

That breaks Madeline's heart, but she will not surrender to it. Upbeat. Upbeat. Upbeat.

333A EXT. STREET - DAY

333A

Jane and Ziggy are walking toward their townhouse. Ziggy is still in baseball attire.

JANE

I just thought it was so fantastic... maybe we should go out for dinner to celebrate.

(CONTINUED)

333A CONTINUED:

333A

ZIGGY

That's okay.

JANE

Ziggy, you hit a home run and ran around all the bases on your very first try. Let's go for pizza or something.

ZIGGY

I need to do my family tree. I need to bring it tomorrow.

JANE

No, that isn't due for another week.

ZIGGY

Tomorrow.

JANE

No, sweetie, it's the nineteenth.
 (checking on her phone)
 I specifically marked it right in the--

She freezes in her tracks.

JANE (CONT'D)

(weakly; horrified)
 Oh, no. Oh, please, no.

334 EXT. JANE'S TOWNHOUSE - FIFTEEN MINUTES LATER

334

MADLINE'S SUV PULLS UP IN A SCREECH. MADLINE HOPS OUT, she's toting a large poster-board.

335 INT. JANE'S TOWNHOUSE, KITCHEN - THIRTY MINUTES LATER

335

Madeline is there; Jane is wrought. The poster-board and a pile of pictures on the table.

MADELINE

We can do this. We will get it done.

JANE

I'm such a screw-up. I thought we still had a week.

As Ziggy enters--

(CONTINUED)

335 CONTINUED:

335

MADELINE

(brightly)

Hey, Zig.

ZIGGY

Are we gonna get in trouble?

MADELINE

No way, man, this will be easy.
Hey, I heard you hit a home run
today?

ZIGGY

Yeah.

JANE

(re: the pictures)

I'd already organized some of the
photos. His grandmother,
grandfather, these are cousins over
here. That's my brother. These
are my cousins, who... would they
be considered second cousins?

MADELINE

Okay, first -- we need to draw a
big tree on the cardboard, they
like you to show an actual tree.

JANE

Zig, wanna help draw the tree?

ZIGGY

Okay.

JANE

(to Madeline)

The assignment said make sure the
child contributes to the project.

MADELINE

(re: a picture)

Who's this one?

JANE

That's an uncle on my mother's
side.

MADELINE

Cute.

(CONTINUED)

335 CONTINUED: (2)

335

JANE
 (to Ziggy)
 Ready to draw the tree?

ZIGGY
 What about my father?

A beat.

ZIGGY (CONT'D)
 We need to put him in here.

Jane is suddenly frozen.

JANE
 Well...

ZIGGY
 Ms. Barnes says it doesn't matter
 if we don't have a photo, we just
 put in his name.

JANE
 (calmly)
 You know that you don't have a dad,
 sweetheart.
 (then)
 Now, you have grandma and grandpa
 and great-uncle Jimmy--

ZIGGY
 I still have to write my dad's name
 on the board.

Ugh. A beat.

ZIGGY (CONT'D)
 You draw a line from me to my
 mother and my daddy. That's the
 way you do it. They told me.

He points to a sample family tree that Ms. Barnes
 provided, it shows a perfect, unbroken, nuclear family.

MADELINE
 (coming to the rescue)
 It doesn't have to be exactly like
 that. Everyone's project will be a
 little bit different.

(CONTINUED)

335 CONTINUED: (3)

335

ZIGGY
(not buying it)
You have to write down your
mother's name and your father's
name. I'll get in trouble if I
don't put it down.

JANE
No you won't, honey.

ZIGGY
I want you to put it down.

JANE
(tougher slightly)
Ziggy.

ZIGGY
(harder)
What's my dad's name? Just write
it down.

Jane is frozen again. Then--

JANE
Sweetie, I've told this story so
many times. Your dad would have
loved you so much if he'd known
you. But--

ZIGGY
What's his name?

JANE
(shouting)
Shut up! I don't know his name.
Go to your room.

ZIGGY holds her stare for a beat and disappears into his
room, BANGING THE DOOR behind him.

Jane and Madeline share an uncomfortable look.

336 EXT. JANE'S TOWNHOUSE, PORCH - LATER

336

Ziggy has been tucked into bed; Madeline sits with Jane,
who's still visibly wrought. They sip a beer.

JANE
The name he gave me was a lie.
(then)
I have no clue.

(CONTINUED)

336 CONTINUED:

336

A beat.

MADELINE

Did you ever try to track him down?

JANE

(admitting)

No. I did not.

Okay. A beat. Jane's body clenches up a bit.

JANE (CONT'D)

He was not a nice man.

A beat. Madeline can see that Jane wants to talk about it some.

JANE (CONT'D)

He said his name was Saxon Banks. Mr. Banks, like the dad in "Mary Poppins." But I Googled him after, and...

(a beat)

We met in a bar. He was funny, sexy... we were both... pleasantly drunk.

(then)

He seemed so sweet. Gentle, even. We got a room at a hotel, it overlooked the ocean. It was... romantic.

WE INTERCUT WITH FLASHBACKS: GLIMPSES, IMAGES OF WHAT JANE DESCRIBES, BUT THE IMAGES ARE INCOMPLETE, FRACTURED, SOMETIMES OUT OF FOCUS, EVEN.

JANE (CONT'D)

He kissed me in a way that... so soft... and then...

She goes still. Madeline has a sense of where this is going.

JANE (CONT'D)

He had his hands on my throat... choking... as if it were fun, erotic. Told me it would be a rush... Like cocaine.

Silence.

(CONTINUED)

336 CONTINUED: (2)

336

JANE (CONT'D)

I had trouble getting air, I pulled away. And told him I didn't like it.

(a beat)

And then... he changed.

MADELINE

What do you mean, he changed?

JANE

He became very angry. He started kissing me again, but this time it wasn't soft. It wasn't gentle. I tried to resist, but...

(a beat)

Suddenly, he was on top of me... shoving himself inside... like he was operating some piece of machinery. It was so rote. Like mowing the grass.

Silence. Jane is lost in the memory.

JANE (CONT'D)

I didn't resist anymore. I was too afraid he'd kill me, he was that cold. I just stared at the ceiling. When it was over... he pulled his pants up. And said goodbye. I said "bye." And he was gone.

(silence)

But he gave me Ziggy.

MADELINE

Have you ever gotten... help for this? Counseling?

JANE

What could anybody say? Or do?

(then)

You're the first person I've told.

MADELINE

Sweetie.

JANE

I thought I'd moved on. Eventually started to date again, or tried.

(admitting it)

I'm not over it. I still get afraid.

(MORE)

(CONTINUED)

336 CONTINUED: (3)

336

JANE (CONT'D)

I keep a loaded gun right next to my bed. I'll never be over it.

(stoic)

But I have moved forward. I've made a life for myself, and I've made a life for Ziggy. Which will continue. Ziggy will have a good, good life.

(then; coldly)

But the name of his father is not going on that fucking poster-board.

OFF Madeline,

337 INT. CELESTE'S HOUSE, LIVING ROOM - NIGHT

337

Celeste sits... the room is dimly lit. She sits in the shadows, a somewhat blank expression on her face. Perry appears at the doorway, studies her from afar. Then--

PERRY

Hey.

She turns to see him.

PERRY (CONT'D)

What are you thinking about?

A beat.

CELESTE

I was trying to decide whether I'm feeling happy or sad.

PERRY

People typically know.

CELESTE

I think it's both. Sad, because my husband doubts my love for him.

A beat.

PERRY

And happy?

CELESTE

Happy, because today... for the first time in a long time, I'm hopeful. For us.

(CONTINUED)

337 CONTINUED:

337

He just stares at her for the longest time.

PERRY

Would you dance with me?

CELESTE

Would I dance?

PERRY

Yes. Right here. Now.

(off her)

I just want to hold you. Look into your eyes. And just... be in love with you. And feel you being in love with me. Would you?

A beat.

CELESTE

(why not)

Sure.

He pulls out his iPhone, synchs it with the sound system: Neil Young's "HARVEST MOON" BEGINS TO PLAY.

PERRY

The most beautiful song... for the most beautiful woman.

Perry walks to Celeste, takes her by the hand. And THEY BEGIN TO SLOWLY, TENDERLY, DANCE, their eyes locked on each other. Whatever the flaws of this union... they are still madly in love. AS THE MUSIC CONTINUES, WE:

CUT TO:

337A INT. JANE'S HOUSE - NIGHT

337A

Jane is sitting on the sofa, her knees tucked under her arms... she's looking like one of those roly-poly bugs that turn into an impenetrable ball when they sense danger. The memory of the past trauma has moved back in. Her body is rigid. She just sits in a tight ball, staring... remembering... staring... remembering... until she hears a sound and looks up...

HER POV: the SILHOUETTE OF A MAN walking into her house.

Jane quickly unlocks the drawer of her end table.

The SILHOUETTE OF THE MAN beelines for her.

(CONTINUED)

337A CONTINUED:

337A

Jane takes the gun and SHOTS. BANG.

The man is HIT in the head.

RESUME - Jane, still sitting in a tight ball, no gun in hand. That was just a fantasy.

THE MUSIC CONTINUES AS WE:

CUT TO:

338 EXT. MADELINE'S HOUSE - NIGHT

338

MADELINE'S SUV PULLS INTO HER DRIVEWAY. She deboards, looking a bit worn, heads for her house.

339 INT. MADELINE'S HOUSE - NIGHT

339

Madeline trudges up the stairs; it's been a long day. WE CONTINUE TO HEAR "HARVEST MOON."

340 OMITTED

340

341 INT. ABIGAIL'S ROOM - NIGHT

341

Madeline enters, FLIPS ON THE LIGHT. The room has that "moved out" look. Pictures and personal items have been removed. The bed is made; there's no mess, no signs of teenage life; a sterile feeling. She's gone. But Madeline will not wallow. If she gives into it... she might not recover. So she remains stoic, guarded. After a beat, she leaves.

342 EXT. MADELINE'S HOUSE - BACKYARD / BEACH - NIGHT

342

MADELINE SIPS RED WINE FROM A GLASS, STARING AT NOTHING. JUST THE OCEAN. AND THE MOON. AS NEIL YOUNG CONTINUES TO SING OF LOVE THAT ENDURES, ETERNAL AND UNWAVERING AS THE BOUNTIFUL MOON --

OFF Madeline, numb, expressionless... empty, we:

FADE TO BLACK.

TO BE CONTINUED